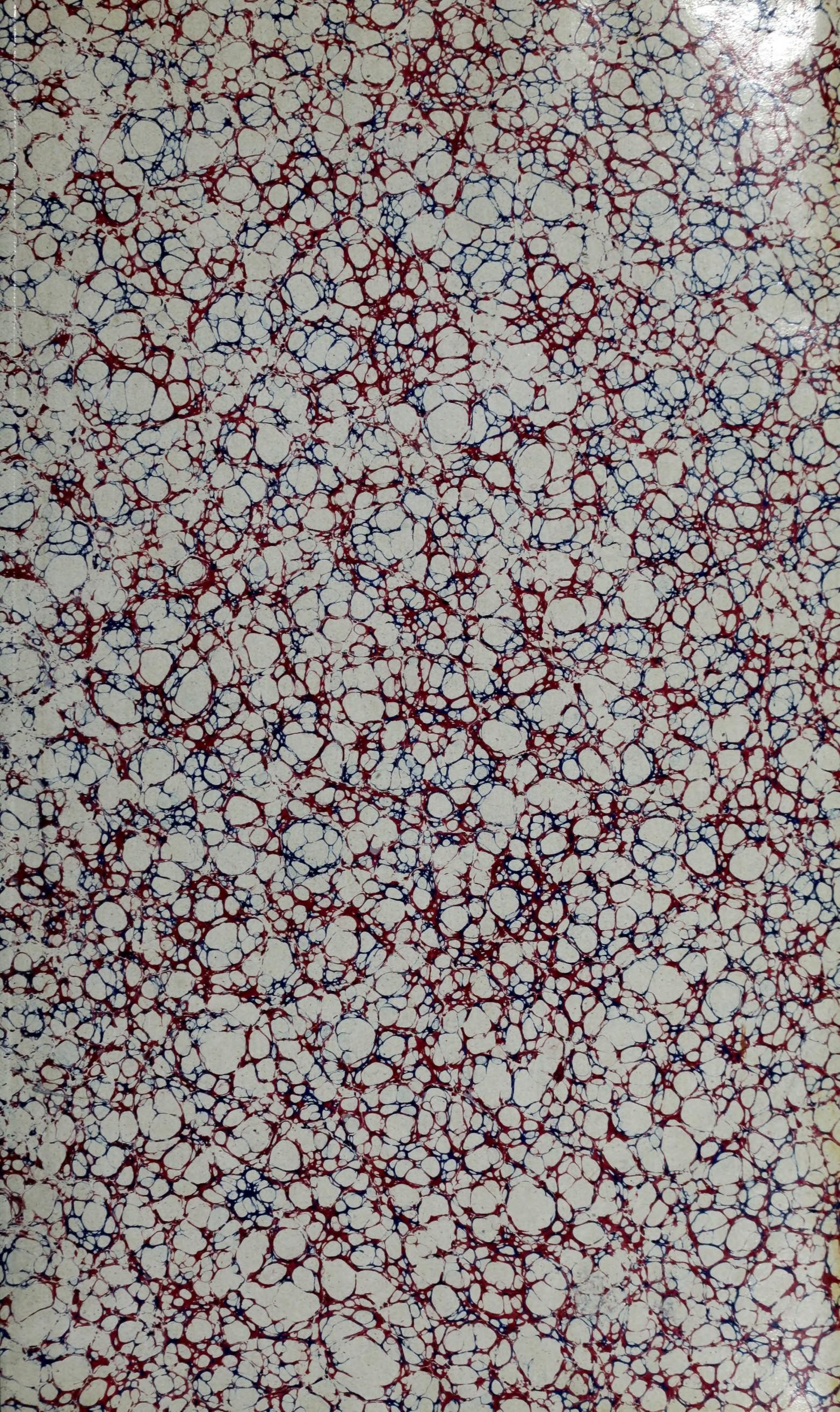




**
No M.Cab. 1.22



*Bought with the income of
the Scholfield bequests.*



80. [Bononcini (Antonio)]. Songs in their new opera call'd Almahide. The songs done in Italian and English as they are perform'd at the Queen's Theatre. London, J. Walsh. (1710). Fol. Halbmaroquinbd. 64 pp.

36. —

Ritter, II, 125. Mit englischem und italienischem Text. — Höchst selten. L'ney (history of music, vol. IV, p. 211/212) sagt über diese Oper: „Neither the poet nor composer is mentioned in the book of the words or printed copy of the music, which seems all of one style, and that style more like Bononcini's than any other composer of the times. This was the first Opera performed in England, wholly in Italian and by Italian singers, etc.“

Liepmannssohn. Katalog 185. Opern-Partituren.



London Printed for & Sold by John Walsh Servant to her Majesty at the Harp and Harptoy in Katherine Street near Somerset House in the Strand.

xx M. Cab. 1.22

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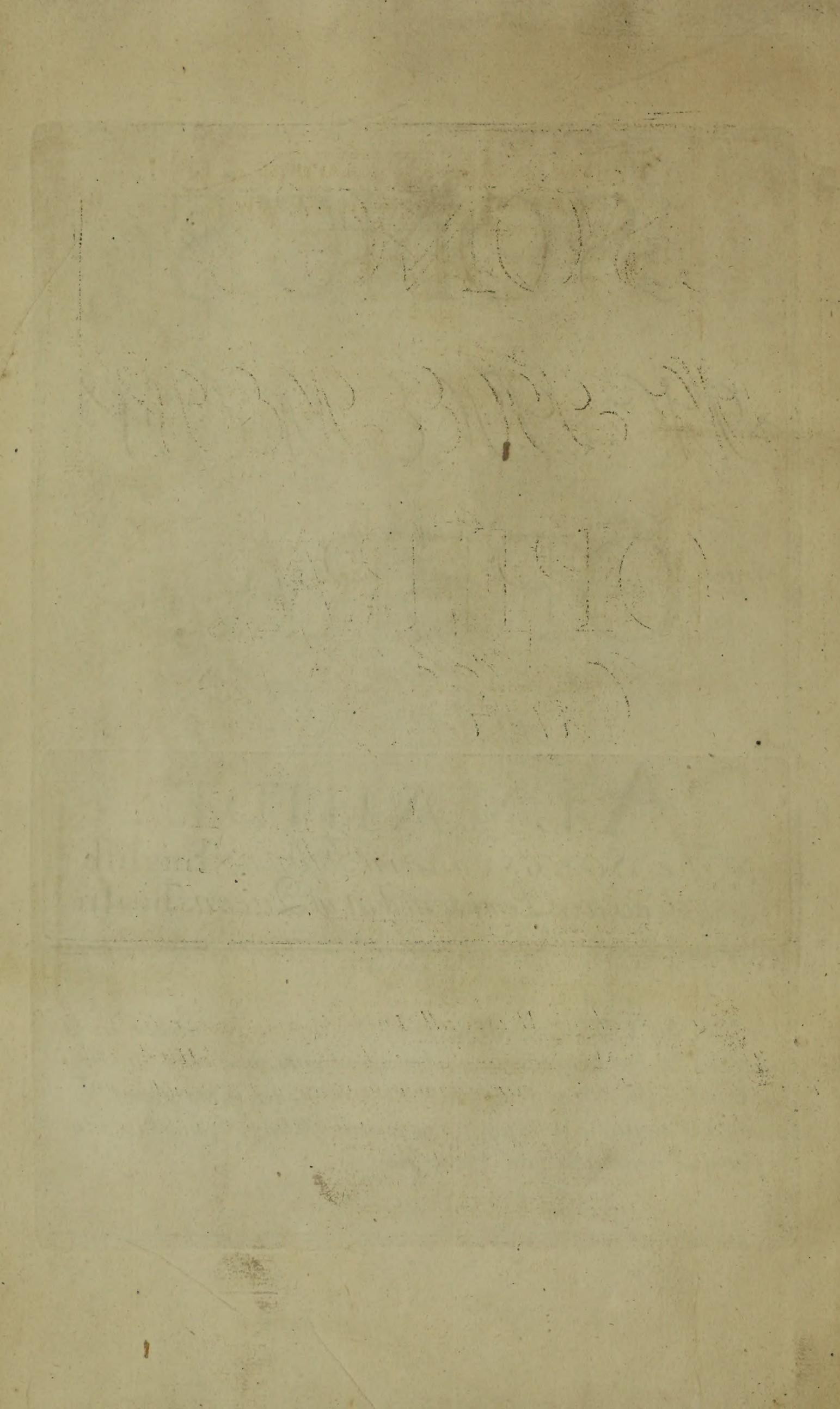
Schol.

Mar. 10, 1915-

9

SONGS
IN THE NEW
OPERA,
Call'd
ALMAHIDE.
The SONGS done in Italian & English
as they are Perform'd at y^e Queens Theatre.

Sold by I. Walsh Musicall Instrument maker in Ordinary to her Majesty at the Harp and Ho-boy, in Catherine-Street near Sommerset House in the strand and I. Hare musick Instrument maker at y^e Golden Viol and Flute in Cornhill near y^e Royal Exchange.



**A Table of the SONGS in the OPERA
call'd ALMAHIDE in Italian and English**

First	Il mio Cor &c.	<i>Full of Sorrow</i>	I
ACT	Perte Sol	<i>Tis for thee alone</i>	3
	Per render mi	<i>Proud Love and</i>	5
	Il peggio	<i>Let fate shew its spite</i>	7
	La Speranza	<i>Ah how Charming</i>	9
	Jo non voglio	<i>Tho' the Crime</i>	10
	Non ha fortuna	<i>My tears can never</i>	12
	Eato Imperante	<i>Insulting destiny</i>	14
	Non Cedero	<i>My Soul all Baseness</i>	15
	Un Cor inamorato	<i>Who pines with</i>	17
	Non dar fede	<i>Give your heart</i>	18
	A me tu Nicghi	<i>To slight my Love</i>	19
	Come follow Boys		21
	Blesa happy Creature		23
	Good by t'ye		24
Second	Ombre a miche	<i>Friendly shades</i>	25
ACT	Al variar	<i>Heav'n it self</i>	26
	Per Salvarlo	<i>From a Shamefull</i>	27
	Un atto di vilta	<i>An Act of Vile</i>	28
	Chi affano	Duett	29
	Chi vive inamorato		31
	Si si v'adoro	<i>Yes yes tis most certain</i>	32
	Il mio Cor	<i>No my heart is mine</i>	33
	In veder Iamia	<i>Heav'n mourns</i>	35
	Se t'abboro	Duett	37
	Who so happy		40
	Thou horrid Monster		41
	If ere I forsake thee		43
	Did ever traytor		44
	O happy Goys		45
Third	Un reo piu	<i>Guilt does of peace</i>	46
ACT	Del suo Sangue	<i>When his Blood</i>	47
	Mira queste	<i>Sorrow forbids</i>	48
	Pena ria	<i>Cruell Sorrow</i>	49
	Sapran beni	<i>Rage shall thy</i>	50
	Al grand Tonante	<i>Goves towring Eagle</i>	52
	Di lusinghar	<i>With female Arts</i>	54
	Della morte	<i>Death my heart</i>	56
	Troppo si	<i>Too too well</i>	57
	Sospirar pena	Duett	59
	La mia	<i>Loves dazzling flame</i>	61
	S'uuccida l'ingrato		62
	Chorus		63

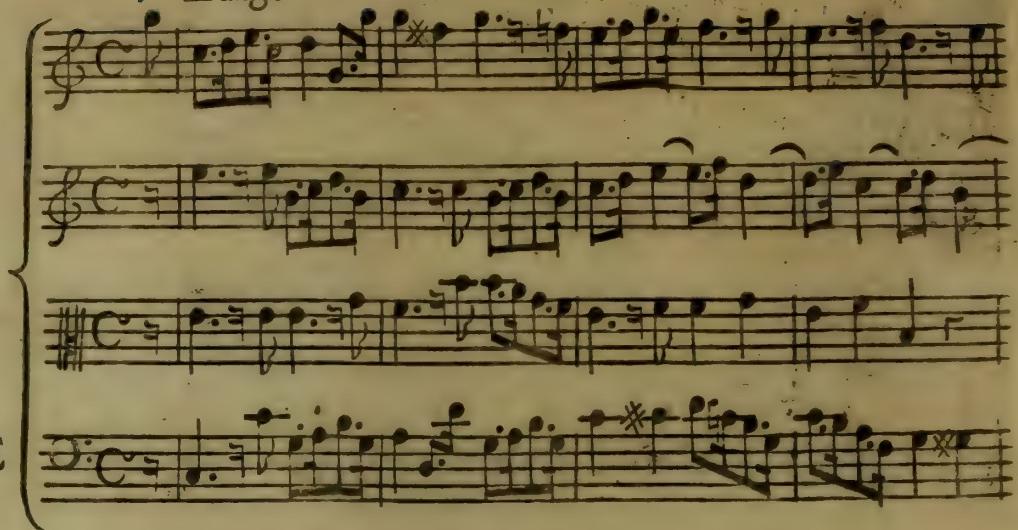
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Camilla		Loves Triumph
Thomyris		Temple of Love
Pyrrhus		Arsinoe
Clotilda		& Rosamond

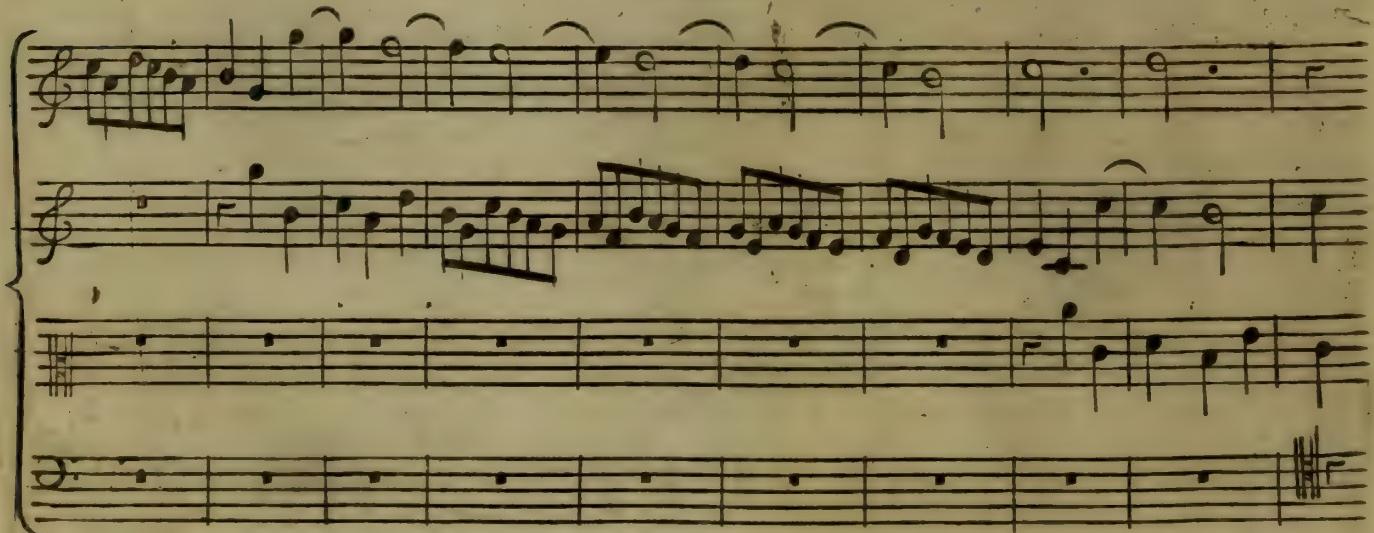
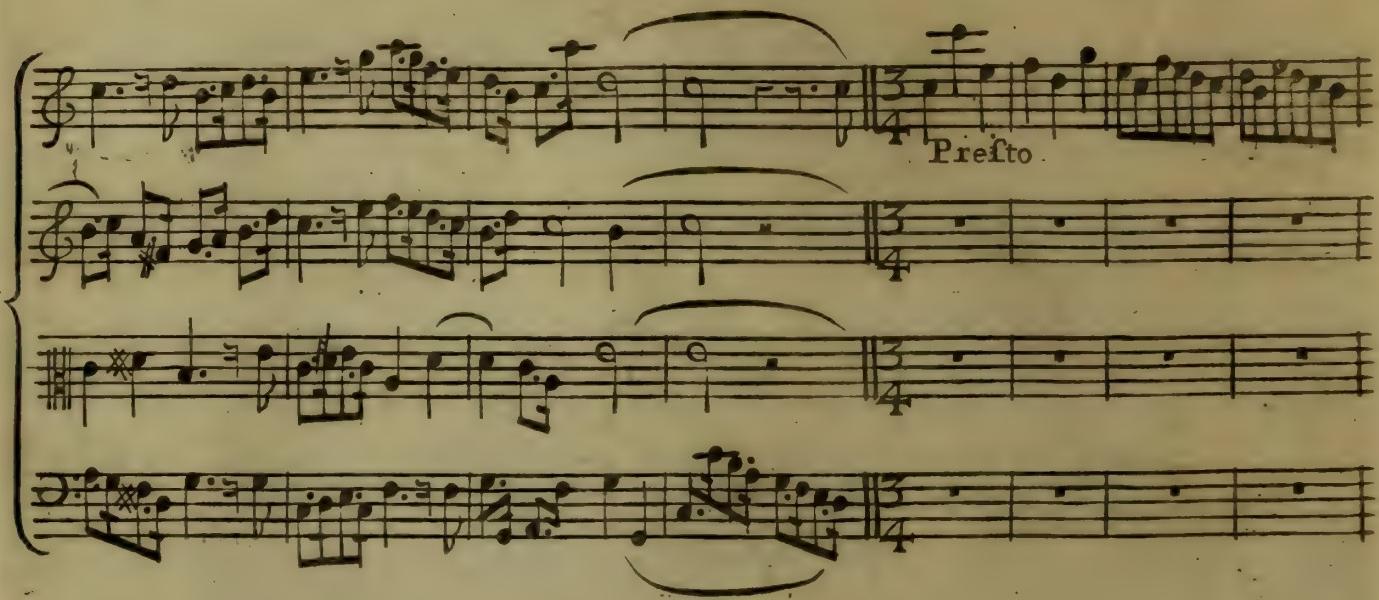
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THE
Symphony
or
OVERTURE
in
ALMAHIDE

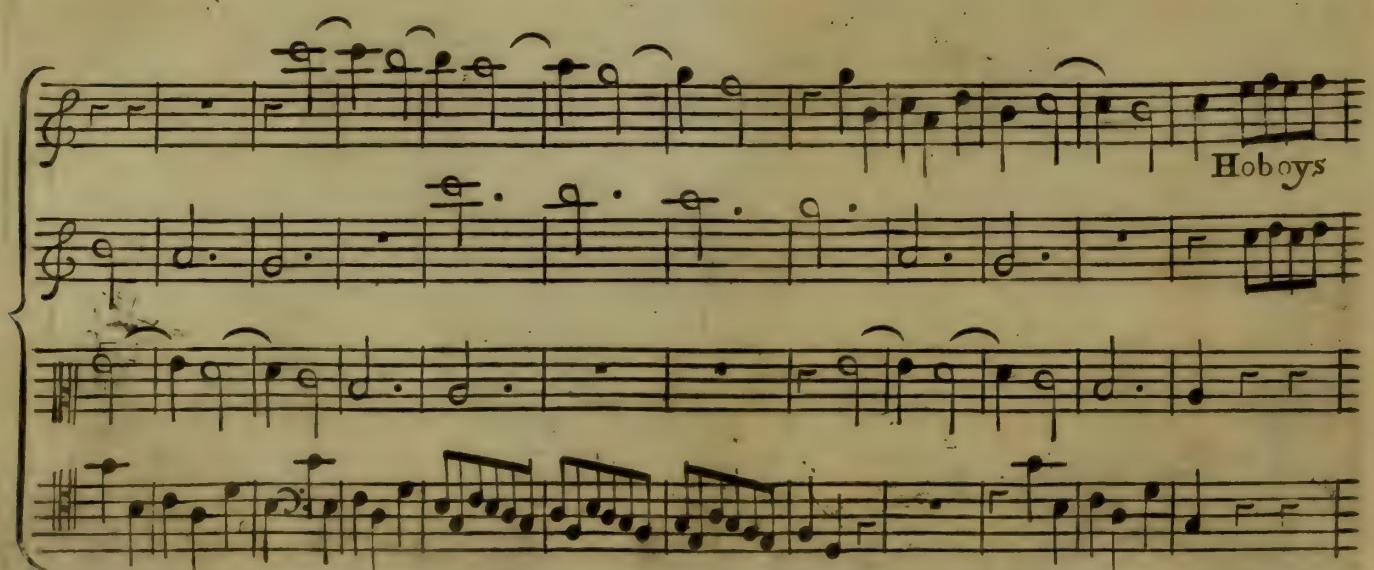
Largo (I)



Presto



Hoboys



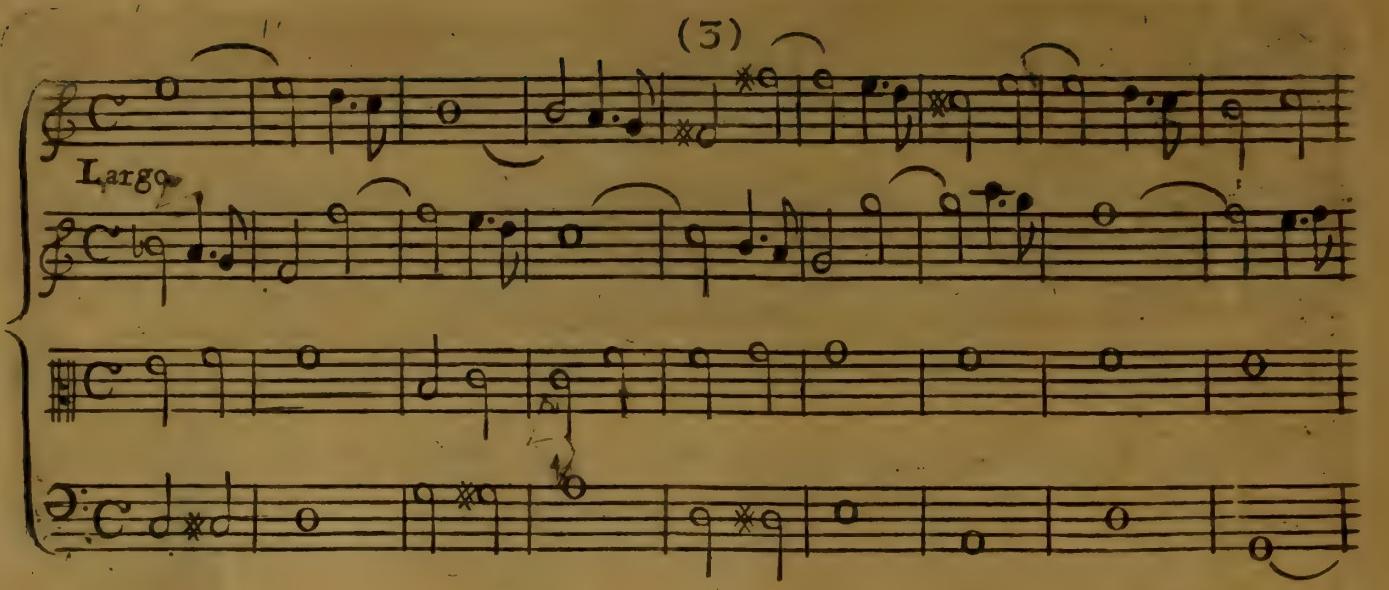
A handwritten musical score page featuring two staves of music. The top staff uses a treble clef and consists of six measures of sixteenth-note patterns. A dynamic instruction 'Tutti' is written in cursive above the staff. The bottom staff uses a bass clef and shows harmonic bass notes, primarily quarter notes and eighth notes, with some sixteenth-note patterns. The music is written on five-line staves.

A musical score page showing two staves of music. The top staff is in common time and features a melodic line composed of eighth and sixteenth notes. The notes are primarily black, with some white notes appearing as grace notes or specific performance instructions. A fermata is placed over the final note of this line. The bottom staff consists of harmonic bass notes, represented by black dots on vertical stems. Above the top staff, the word "Tutti" is written in a cursive script, indicating that all voices should play simultaneously.

Musical score for the 'Hoboy' section, featuring three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music consists of various note heads and stems, with specific markings like 'Hoboyz' and 'Tutti' placed above certain measures.

A musical score for three staves. The top staff has a treble clef, a key signature of one flat, and a tempo marking of 120. It contains two measures of music followed by a repeat sign. The lyrics "Tutti Hoboys" are written below the first two measures. The middle staff has a bass clef and contains two measures of music. The bottom staff has a bass clef and contains three measures of music. The lyrics "Tutti Hoboys" are written below the first two measures of the middle staff, and "Tutti" is written below the first measure of the bottom staff.

A handwritten musical score for four voices, arranged vertically. The top voice uses a soprano C-clef, the second voice an alto F-clef, the third voice a bass G-clef, and the bottom voice a tenor C-clef. The music consists of four systems of measures, each starting with a common time signature. The notation includes various note heads (solid black, hollow black, and white), stems, and bar lines. Measures 1-2 show a soprano line with eighth-note patterns. Measures 3-4 show a soprano line with sixteenth-note patterns. Measures 5-6 show a bass line with eighth-note patterns. Measures 7-8 show a bass line with sixteenth-note patterns.



Allegro

Handwritten musical score for three voices (Soprano, Alto, Bass) continuing from the previous page. The vocal parts begin with eighth-note patterns. Measures 10-12 show a transition to a new section with sixteenth-note patterns. Measures 14-16 feature a bassoon solo section.

Handwritten musical score for three voices (Soprano, Alto, Bass) continuing from the previous page. The vocal parts begin with eighth-note patterns. Measures 10-12 show a transition to a new section with sixteenth-note patterns. Measures 14-16 feature a bassoon solo section.

(4)

(4)

Orcane Sung by Sig^{ra} Margarett^a in ⁽¹⁾ the Opera call'd Almahide.

Largo

Il mio core non trouar ipo - so. — e Sen

Full of Sorrow vexation & anguish, — still on

vola sù l'ali d'affanno, ricercando i conte - nti d'amor, Sen vola

wings of hope I am Soaring, to possess Love's content - ment & Toys, con - tent men

ricercando i contenti d'amor, — ricercando i contenti d'amor,

to possess Love's contentment & Goys, — to possess Love's contentment & Goys.

Il mio core non troua riposo e sen vola sen vola sù l'ali d'affanno,

Full of Sorrow vexation & Anguish still on wings, on wings of hope I am Soaring,

ricercando i contenti d'amor, ricercá - ndo i contenti d'amor,

to possess Love's contentment & Goys.

to possess ... Loves contentment & Goys

A handwritten musical score for voice and piano, page 2. The score consists of ten staves of music. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The lyrics are written in both Italian and English. The vocal part begins with "ricerca ndo i contenti d'amor." followed by "to possess Loves contentment & Toys." The piano part has a sustained note on the first staff. The vocal line continues with "Arde gela ma" (Burning Freezing in) and "timido ascoso, di coprire non sai propri danni e si struge in". The piano part has a sustained note on the second staff. The vocal line continues with "grief tho I Languish, dare not speak to the Object adoring, all my Vitals con-". The piano part has a sustained note on the third staff. The vocal line continues with "ac erbo dolor e si strugge in acerbo dolor, di coprire non". The piano part has a sustained note on the fourth staff. The vocal line continues with "sunest destroys, all my Vitals consumes & destroys, dare not speak when the". The piano part has a sustained note on the fifth staff. The vocal line continues with "sai propri danni e si strugge in ac erbo dolor, e si strug-". The piano part has a sustained note on the sixth staff. The vocal line continues with "Object adoring, all my Vitals consumes & destroys all my Vi-". The piano part has a sustained note on the seventh staff. The vocal line continues with "ge in ac erbo dolor.". The piano part has a sustained note on the eighth staff. The vocal line continues with "tals consumes & destroys.". The piano part has a sustained note on the ninth staff. The vocal line continues with "D.C.". The piano part has a sustained note on the tenth staff.

Orcane. Sung by Sig^{ra} Margaretta in ⁽³⁾ Operacalla Almahide.

Vivace

Perte Sol - perduto hò bello, lamia ca -
Tis for thee alone dear Creature, Freedom lost -

ra lamia cara libertà
Freedom lost I ne'er can get,

perte Sol perduto hò bello lamia cara la mia
tis for thee alone dear Creature, Freedom lost Freedom

ra libe - rati,
lost - I ne'er can get,

perte Sol perduto hò bello la mia cara libertà

tis for thee alone dear Creature Freedom lost I ne'er can get

perde Sol perduto hò bello la mia cara libertà
 'tis for thee alone dear creature Freedom lost I ne'er can get

chiedo atpieta Che sperare magion non sò,
 suits not thy nature How then comfort shall I meet,

ne figgire pur sa pro il dolor che tanto caro consi dolce crudi -
 yet can I ne ver fly thee tho my constant greif destroy me evn thy cruelty

etta il dolor che tanto caro consi dolce crudeltà con si dol -
 Sweet. tho my constant greif destroy me evn thy cruelty is sweet, evn thy cru -

adagio D.C.

ce crudeltà.
cruelty is sweet. D.C.

Almiero. Sung by Sig^r Nicolini in ⁽⁵⁾ Opera call'd Almahide.

Adagio

Per render m'in felice
Proud love & cruell fortune

piano

congiura amor spietato col fa -
who know my heart is wounded, surrou -

to col fato a me crudel. per render m'in felice, con
- nd it, wth greif design'd to kill. proud love & cruell fortu e, who

= giura amor spietato col fa -
know my heart is wounded, surrou -

(6)

to fol fatg ame crudel:
 nd it, ^{to} greif design'd to kill;
 Dalor sperar non lice un
 In vain I them importune who
 ben di Salde tempre il fato instabil Sempre amor Sempr' in fedel.
 Smile to see my Mourning, fate like the Wind is turning, & Love is false as Hell;
 dalor sperar non lice un ben di Salde
 In vain I them importune, who smile to see my
 tempre il fato instabil Sempre amor Sempr' in fedel Sempr' in fedel
 Mourning, fate like the Wind is turning, & Love is false as Hell, & Love is false as Hell.

Almuro. Sung by Sig^r Nicolini in ⁷⁾ Opera call'd Almahide

Allegro

A musical score page featuring a single staff with a treble clef. The key signature is B-flat major (two flats). The time signature starts at 5/4. The vocal line begins with "Il peggio che Sà," followed by "mi faccia la Sorte," "Si rea non Sarà," and "Si." Below the staff, the lyrics continue: "Let Fate shew it's Spite, the charmer removing, my Soul it ne'er shall fright, my." The music consists of eighth and sixteenth note patterns.

A musical score for 'The Spanish Gypsy' featuring a soprano vocal line and a piano accompaniment. The vocal part includes lyrics in both English and Spanish. The piano part features a rhythmic pattern of eighth and sixteenth notes. The score is set on a five-line staff with a common time signature.

The musical score consists of two staves. The top staff is in common time and features a soprano vocal line with a melodic line above it. The lyrics are in Italian. The bottom staff is also in common time and features a basso continuo line with a melodic line above it. The lyrics are in English, describing a charmer removing the soul of the singer.

mi Spavento Si re a non Sarà da far mi Spaven
 vour in Lo ving, my soul it ne'er shall fright, but favo in Lo

to. ving.

Chi abbore la. Vitamus
 Who hates y rain bubble of

Sempre da forte chi brama la morte muor Sempre conten
 Life no tormented, preventing y trouble, Dyes nobly conten

ten - to. chi brama la morte muor Sempre con
 = ten - ted, preventing y trouble Dyes nobly con

gen - *to. Da Capo.

Almansora. Sung by Sig^r. Valentini in the Opera call'd Almahide

Allegro

The musical score consists of six staves of handwritten music in G major, 3/8 time. The vocal line is in soprano range, accompanied by a piano or harpsichord. The lyrics are in Italian, with some English words in parentheses. The vocal line starts with a melodic line, followed by a rest, and then continues with a rhythmic pattern of eighth and sixteenth notes. The lyrics are as follows:

La speranza di gioire mi con-
Ah how charming is thy blessing when En-
-sola in petto il core in petto il core
La speran-za di gioire mi con-
-moyments hope does please me does please - me ah how Char-
-oire mi consola in petto il core
Blessing when Enjoyments hope does please me does please me when Enjoyments hope does please me when Enjoyments hope does please me does please me - when En-
-la in petto il core :
-moyments hope does please me
inte fida si confida il mio affetto ed il mio amore il mio affetto ed il mio amore si con-
the my dear to be possessing from a Thousand greifs will ease me from a Thousand greifs - will ease me thee my
-fida inte fida il mio affetto ed il mio amore ed il mio amore
dear to be possessing from a Thousand greifs will ease me will ease - me

Da Capo

Almanzor Sung by Sig^r. Valentini in ¹⁰ Operacall'd Almahide

Allegro

The image shows a handwritten musical score for a vocal part, likely for soprano or alto, with four staves of music. The vocal line starts with a dynamic instruction 'Allegro'. The lyrics are written in both Italian and English below the notes. The vocal line begins with 'Io non voglio ven di car mi mostrar ne mostrar la crudelta, non' followed by 'Tho if crime provoke my anger yet revenge I will, I will detain; the'. This is followed by 'voglio vendicar mi ne mostrar la crudelta, mostrar la crudelta, mostrar la' and 'crime provoke my anger yet revenge I will detain, yet revenge, yet revenge I will detain, revenge'. The final line is 'crudelta, mostrar la crudelta, mostrar la crudelta, - - - - -' followed by 'will detain, revenge I will detain, revenge I will deta - - - - - in'. The music consists of various note values (eighth, sixteenth, thirty-second) and rests, with accidentals such as sharps and flats indicating key changes.

Io non voglio ven di car mi mostrar ne mostrar la crudelta, non
Tho if crime provoke my anger yet revenge I will, I will detain; the

voglio vendicar mi ne mostrar la crudelta, mostrar la crudelta, mostrar la
crime provoke my anger yet revenge I will detain, yet revenge, yet revenge I will detain, revenge

crudelta, mostrar la crudelta, mostrar la crudelta, - - - - -
will detain, revenge I will detain, revenge I will deta - - - - - in

non Voglio vendicarmi, ne mostrar, mostrar la Crudelta, & ⁵
 the crime provoke my anger yet revenge, revenge I will detain,
 La nel Campo e la fra l'armi, sol cor-reg-
 In the Camp wth glorious danger, let him there
 -ga il proprio errore, & ⁵ Chesara --- ... fatto il mio
 at tone his error, & to spare --- ... --- impending
 core, bell essem pio alla pietta, Chesara --- ...
 terrour, Mercy o'er my rage shall reign; and to spare ---
 - fatto il mio Core bell essem pio al-la pie-ta. Da Capo
 --- ... impending terrour, Mercy o'er my rage shall reign.

Celinda. Sung by Mrs. Isabella Girard in^{12} y Opera call'd Almahide

Largo

The image shows a handwritten musical score for a vocal part, likely for soprano, with four staves of music. The key signature is C major, indicated by a 'C' with a circle. The time signature is common time, indicated by a 'C'. The vocal line starts with a melodic line in the first staff, followed by three staves of piano accompaniment. The vocal line continues with lyrics in both Italian and English. The lyrics are:

Non ha fortuna, il pian-to mio, il pian-to mi-o, in van de-sio,
My tears can ne-ver make for-time Kinder, make for-tune Kinder, I seek her ev-er,

averta un di, in van de-sio, averta un di, in van de-sio a uer la un di,
but cannot find her, I seek her e-ver, but can-not find, I seek her ever but can-not find her,

non ha fortuna, il pian-to mio, in van de-sio, averla un di
my tears can never, make for-tune Kinder, I seek her e-ver, but cannot find her,

in van de-sio, averla un di, in van de-sio, averla un di,
I seek her e-ver, but cannot find her, I seek her e-ver, but cannot find her

in Van desi-o, a ver la un di,
 I see-k her e-ver, but can-not find her,

al gioia alcuna, io non Son-nata, e'suentu rata, morro co-si e'suentu
 Ill stars pur-su'd me, from lifes Crea-tion, and loves feirce passi-on, and loves feirce passi-on, loves feirce

rata, morro-co-si, a gioia alcuna, io non Son-nata,
 passion; will end me, Ill stars pur-su'd me, from lifes Crea-tion,

e'suentu rata, morro co-si e'suentu rata, morro-co
 and loves feirce passi-on, and loves feirce passi-on; will end me, will end

si, Non ha fortuna De Capo
 me, my tears can never.

(14)
Celinda. Sung by Mrs. Isabella Girard in^y Opera call'd Almahide

Allegro

Fato impe - ran - te,

Fa - to impe - ran - te,

In - sulting desti - ny.

In - sulting desti - ny.

ti fa in fe li - ce, Sot - to Sembian - te d'un bell Spe - rar, d'un
still Wretched makes me, tho hopes gay flattery seems to delight, seems

bell Spe - rar. amor che se - co, amor spie -

to de - light. The bli - nd God of Lo - ve, unkind re - jects

to contro t'armato ti Vagi - tar, amor che se - co, amor spie

thee and arm'd attaques thee to weak for fight. The bli - nd God of Lo - ve, unkind re

ta - - to contro t'armato ti Vagi - tar.

je - - - cts thee and arm'd attaques thee to weak for fight.

Almire. Sung by Sig^r. Nicolini, in the Opera call'd Almahide (15)

Presto

Non Cedero ste-
Hon our all Baseness
ale, e'il primo stral d'amor, e'il primo stral -
Scorning, can't leave its first a dord, its first a dor -
d'amor,
da-dord,
Non Cedero steale, e'il primo stral d'amor, e'il primo
Hon our all Baseness scorning can't leave its first a dor d., its first a
stra -
dor -

e'il primo stral d'amor,
 d'ant l'èave às first a-dori'd,
 a mil-te nuoui
 as les-ser lights still
 dar di, il primo sol preua.le, che fanno i primi
 van nish, when Phœbus guilds y morn-ing, so her bright glan-ces
 sguardi, di due pupille piaghe, eterne piaghe
 ba-nish, all fears of Comon burning, or other Love
 ghe eterne piaghe al Cor. De Capo
 or other Love pre-fer'd.

Almansora. Sung by Sig^r. Valentini in the Opera call'd Almahide.

Largo

Un core innamora to e' cieco al pard'amor
 Who pines with amorous passion like love him selfe is blind

Un core innamora to e' cieco al par'd'a mor un core innamora to un
 Who pines w^t amorou^s passion like love him selfe is blind who pines w^t amorous passion who

core innamora te e' cieco al pard'amor al par 42 .. e cie co al par d'anor
 Pines w^t amorous passion like love him selfe is blind like Lov e like lov e him selfe is blind

e' cie co e cieco al pard'amor ..
 like Lov e like love him selfe is Blin

... un cor innamoro e' cie co al pard'amor e' cie co al par d'a mor
 - d Who pines w^t amorous passion like love him selfe is blind like Lov e himself is blind

Per che l'error glie gra-to non uuol ragion per Scor-ta ma va dove la porta il So-lo
 When Wanton In-cla-na-tion is of calm reason fail-ing misfortune is Prevailing and Anxie-

Suo furor Perche l'error glie gra-to non uuol ragion per Scor-ta ma va dove la porta il So-lo
 is if mind when Wanton In-cla-na-tion is of calm reason fail-ing Misfortune is prevailing and Anxie-

Suo furor il Solo Suo furor Da Capo

Orcane. Sung by Sig^{mora} Margaretta in the Opera call'd Almahide.

12
8 Allegro

Non dar fede a chi t'uf.
Give your love to him de-

fanna e ti condanna, da la so-lo a chi t'ad ora, dal-la
serves it, not him that starves it, prize the tru-e and Constant lover, prize the

so-lo a chi t'ad ora, Non dar fede a chi t'affan
Give your love to him deser-

dal-la so-lo a chi t'ad ora, dal-la
yes it, prize the tru-e and Constant lover, prize y

so-la a chi t'ad ora Ma pri il
Tru-e and constant lover Vein my

seno il cor mi vedine più amante su costante sc accia pie-no, uccia
heart engag'd you'l find it, a new Lover you'l dis-co-ver you'l dis-co-ver, then nere

pie-no, quel chi accuo-ra, sc accia pie-no sc accia pie-no
mind it, but give it o-ver, then nere mind it then nere mind

no quel chi ac-cuo-ra, quel chi ac-cuo-
it but give it o-ver, but give it o-

ra, Da Capo

Celind: Sung by Mrs. Isabella Girardau in ⁽¹⁹⁾ her Opera call'd Almahide

The image shows a handwritten musical score for an aria, likely for soprano voice. The score consists of six staves of music, each with a different key signature and time signature. The vocal line is accompanied by various instruments, including a bassoon (as indicated by the 'hoboy Solo' instruction) and a harpsichord or piano. The lyrics are written in both Italian and English. The Italian lyrics include 'A me tunieghi amor,' 'To slight my love In-grate,' 'Aspetto, la vendetta presto presto ris pondere,' 'will hurry, Glowing fu-ry fu-ry, fu-ry to vengence, Vengeance soon er,' 'ra' ame tu nieghi amor, amo tu nieghi amor,' 'To slight my love in-grate, To slight my love in,' and 'mor, aspetto, aspetto, la vendetta presto presto ris ponde-grade, will hury, will hury, glowing fury, fu-ry, fu-ry to vengeance.' The English lyrics correspond to the Italian ones, providing a translation. The score is annotated with performance instructions such as 'Allegro,' 'adagio,' and 'presto.'

(20)

Solo

ris pond' (repeated)
gence soon or late
Dira che un traditor ac
Twill say a traitor here can
scendar menon sà
e sei me suey lia ardor di sdegno ardor Sarà
Ki idle loves feel fire or if Semel flames ap-ear dy'dain still trij-** es higher
di Sde - gng ardor Sarà

Floro. Sung by Mr. Doggett in his Opera call'd Almahide.

A handwritten musical score for a vocal part, likely for soprano or alto, consisting of eight staves of music. The music is in common time (indicated by 'C') and includes various clefs (G, F, C) and key signatures (F major, B-flat major). The lyrics are written in cursive script below the music. The first staff begins with a treble clef and a key signature of F major. The lyrics are: "Come follow boys come follow me, come follow boys come follow me I'll lead ye on to". The second staff begins with a bass clef and a key signature of B-flat major. The lyrics are: "fame, let War y' Hearts inflame, and thirst of Plun der;". The third staff begins with a bass clef and a key signature of B-flat major. The lyrics are: "Come follow boys come follow me, come follow boys come follow me I'll lead ye on to fame, let". The fourth staff begins with a bass clef and a key signature of B-flat major. The lyrics are: "Wor y' Hearts inflame, and thirst of Plun der; and thirst of Plun".

ider, and thirst of Plunder;

With Spoil return you'll see, our Smirking Girls con-

= ply, bright Gold will save their Shame, the Guinea none deny, pay keeps them un-

ider the Guinea none deny, pay keeps them under the pay keeps

them, keeps them un- der.

Da Capo.

Blesa. Sung by Mrs Lindsey in ^(23.) y Opera call'd Almahide

The musical score consists of ten staves of handwritten music. The key signature varies between F major (one sharp) and G major (one sharp). The time signature is mostly common time (indicated by 'C'). The vocal line is accompanied by a harpsichord or similar instrument.

Lyrics:

- Blesa - happy Creature, no heart but thine can fitter, Blesa - happy
- Creature, no Love but thine can fitter - Blesa happy Creature, no Love but
- thine can fitter, When my Love touch't with
- nature, and sighing at my feet is, the Cup of Love so sweet is, I never tast the
- bitter, nere tast the bitter, I never tast the bitter. Da Capo

Blesa & Floro Sung by Mrs Lindsey & Mr Doggett in ⁽²⁴⁾ Oper a call'd Almahide

Andante

Good buy tye good night tye, my absence don't moana, weel meet e'er we Dye,

Good buy tye good night tye, my absence don't moana, weel meet e'er we Dye, my

my dearest dear Joy, my absence don't moana, weel meet e'er we Dye,

love-ly Madam,

my absence dont moana, weel meet e'er we Dye, my

my dear - - - - est dear Joy;

my dearest dear Joy,

love - - - - ly Madam,

my love-ly Madam,

my

my dearest dear Joy,

O hear us ye powrs, was

love ly Madam

O hear us ye powrs, was

e'er greif like ours,

is bursting to part, come near, o give us same ease oh

e'er greif like ours, behold how each heart

my dear,

o give us some ease oh poor

poor Blesa are ready to cry, - - - - are rea - - dy to cry.

Floro are ready to cry, - - - - are ready to cry.

Almido. Sung by Sig^r Nicolini in the Opera call'd Almahide.

Adagio

Ombre amiche ombre quiete
Freindly shades where peace is dwell-ing

Ombre amiche ombre quiete che pur siete che pur Sie-te
Freindly shades where peace is dwell-ing farr Excelling farr Ex-ce ling

della pace alberghi veri
= all the courts gay pride and folly
Io trà uoi io trà
Here i fain here i

uoī cerco mia pace cerco mia pa-ce
fain would ease my sorrow would ease my sor-row
Io trà uoi cerco mia pa-ce
here i fain would ease my for-row
=

ce:
row
Ma tra uoi ben
Here i soft con-

Io lo so ritro uarla io non potrò finche l'alma auvampa auvampa è trace.
= tent would find seeking qui-ett for my mind yet can't cure my ma-len-chol-ly

finche l'alma auvampa auvampa è trace.
Ombre D Capo al Segno

Almiero Sung by Sig^r. Nicolini in the Opera call'd Almaliide

A handwritten musical score for Treble Clef, 2/4 time. The score consists of a single melodic line on five horizontal lines. The first measure starts with a whole note followed by a rest. The second measure starts with a half note followed by a rest. The third measure starts with a half note followed by a rest. The fourth measure starts with a half note followed by a rest. The fifth measure starts with a half note followed by a rest. The sixth measure starts with a half note followed by a rest. The seventh measure starts with a half note followed by a rest. The eighth measure starts with a half note followed by a rest. The ninth measure starts with a half note followed by a rest. The tenth measure starts with a half note followed by a rest. The eleventh measure starts with a half note followed by a rest. The twelfth measure starts with a half note followed by a rest. The thirteenth measure starts with a half note followed by a rest. The fourteenth measure starts with a half note followed by a rest. The fifteenth measure starts with a half note followed by a rest. The sixteenth measure starts with a half note followed by a rest. The seventeenth measure starts with a half note followed by a rest. The eighteenth measure starts with a half note followed by a rest. The nineteenth measure starts with a half note followed by a rest. The twentieth measure starts with a half note followed by a rest. The twenty-first measure starts with a half note followed by a rest. The twenty-second measure starts with a half note followed by a rest. The twenty-third measure starts with a half note followed by a rest. The twenty-fourth measure starts with a half note followed by a rest. The twenty-fifth measure starts with a half note followed by a rest. The twenty-sixth measure starts with a half note followed by a rest. The twenty-seventh measure starts with a half note followed by a rest. The twenty-eighth measure starts with a half note followed by a rest. The twenty-ninth measure starts with a half note followed by a rest. The thirtieth measure starts with a half note followed by a rest. The thirtieth measure ends with a dynamic instruction 'Al. viva'.

A handwritten musical score page featuring two systems of music. The first system starts with a treble clef, a common time signature, and a key signature of one sharp. It consists of six measures. The second system begins with a bass clef, a common time signature, and a key signature of one sharp. It also contains six measures. The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings like 'p' (piano) and 'f' (fortissimo). The score is written on five-line staves.

A musical score page from Verdi's Fausta, Act II, Scene 1. The vocal line for the character Falma is shown in soprano C-clef notation. The lyrics in Italian are: "ar al va - riar di ciel crudel - Falma mia non Cangera". The score includes a piano part with basso continuo and a vocal part.

A musical score page featuring a vocal line in soprano C-clef and a piano accompaniment in bass F-clef. The vocal part begins with a dotted half note followed by eighth notes, while the piano part consists of sustained bass notes. The vocal line continues with a series of eighth and sixteenth notes.

selfe heven it selfe man erder chang- e but my soule shall never ra - . . . ng shall

A handwritten musical score page featuring two systems of music. The top system is in G clef and consists of six measures. The bottom system is in F clef and also consists of six measures. The notation includes various note heads, stems, and rests, typical of early printed music notation.

A page from a musical score featuring two staves. The top staff contains three vocal parts: soprano, alto, and tenor/bass. The soprano and alto sing eighth-note patterns, while the tenor/bass provides harmonic support. The bottom staff is for the basso continuo, showing a bass line with accompanying chords. The vocal parts are labeled with lyrics: "non cangerà" under the soprano and alto parts, and "Al variar di ciel crudel l'alma mia non cange" under the tenor/bass part.

A musical score page featuring two staves. The top staff is for soprano voice, with lyrics: "nge shall never range" and "Heaven it selfe may order chanc". The bottom staff is for basso continuo, with a bassoon part indicated by a bassoon icon.

A handwritten musical score for voice and piano. The vocal part is in soprano C-clef, and the piano part is in bass F-clef. The vocal line continues from the previous system with the lyrics "ra ... non cangera" and "ne da". The piano accompaniment consists of eighth-note patterns. Measure numbers 6, 5, and 5 are written above the piano staff.

A musical score for 'The Star-Spangled Banner' featuring a soprano vocal line. The lyrics 'range shall never range' are written below the notes, and the word 'hope' appears at the end of the line.

A blank musical staff consisting of five horizontal lines and four spaces, starting with a clef.

A musical score page featuring a single vocal line on a five-line staff. The music consists of eighth-note patterns. Below the staff, the lyrics are written in Italian: "me sperar a deoso che di vil macchi il mio no me che vuò, quidice a miei some solo quello mio Rè fa".

A page from a handwritten musical score. The top line shows a treble clef, a key signature of one sharp, and a common time signature. The music consists of two staves. The first staff begins with a whole note followed by a half note. The second staff begins with a quarter note. Both staves continue with a series of eighth notes and sixteenth notes.

- ra che vuò giudice a miei some solo quello mio rē fa - ra si mio Rē sara D.C.

Orcane Sung by Signora Margaritta in the Opera call'd Almahide

Andante

Per sal varlo a cruda sorte
From a Shamefull death to ease him

d'as pra morte di morire anchio torrei
and re - lease him, I'de re-sign my self to dye,

I'de re-

- rire anchio torrei per salvar lo a cruda sorte d'as pra morte di mo-
sign my self to dye, from a Shamefull death to ease him, and re - lease him, I'de re-

- rire anchio torrei anchio torrei an chio torrei
sign my self to dye, my self to dye, my self to dye,

Che' di vi ta spirti
in his life a se - cret

Suoi che di vi - ta i spir - ti suoi darian poi dolce l'al ma al mio pensiero è quel
pleasure, in his life a Se - cret pleasure calm delights, calm de - lights from hence I'de measure, and my

cor ch'or è se vero io cangiar tutto vorrei io can giar tutto vorrei tutto Vorrei
heart in - struct at leisure, con - stant love not to de - ny, con - stant love not to de - ny, not to de - n. DC

Celinda Sung by M^rs Isabella Girardau in the Opera call'd Almahide.

Allegro

Un Atto di Vitta no' non temo da te
An act of vile deceit I never can fear from thee

Un Atto di Vitta no' non temo da te un atto di vitta un atto di vitta no' non temo
an act of vile deceit I never can fear from y^e an act of vile deceit an act of vile deceit I never can fear

un atto di vitta no' non temo da te no no no non temo da te
an act of vile deceit I never can fear from y^e no no I never can fear from thee

Suo bell cor Sara conforto Sol per me
my only Joy will be thy faithfull heart to gett

il Suo bell cor Sara conforto Sol per me
thy faithfull heart to gett my only Joy will be

forto Sol per me il Suo bell cor Sara il Suo bell cor Sara conforto Sol per me D^a Capo

on ly Joy will be thy faith full heart to gett my on ly Joy will be my on ly Joy will be

(29)

Sung by Sig^r. Nicolini and Sig^r. Valentini in^e Opera Almahide.

Almiro. Allegro

Almansora.

Che affanno ti ran - no,

Ala-to ben da - - to,

ti

Che affanno ti ran - no,

Ala-to ben da - - to,

chiedi ti cheido merce,

cheaffan - - no tiran - - no,

tu chedo tu cheido merce cheaffan, no tiran - - - no,

che affanno tiranno, ala-to ben da - - -

che affan - - no tiran - - no, al - - - to ben da - - -

- - - to, ti chiedo merce,

ala-to ben da te, ti chi edi merce ti

- - - to, ti chiedo merce,

ala-to ben da te, ti chi edi merce ti

chieri merce,
Non rida d'amo - re,

chieri merce,
Non rida d'amo - re,

=

chi libero hail co - - re, ma impari da - me, impari da
chi libero hail co - - re, maim parida me,

=

me impari da me, ma non rida d'amo - re,

ma impari da me, ma non rida non ri - - da, che libero hail

=

che libero hail co - - re maiimpa - ri da me, impari da me im
co - - re impari da me, ma im

=

pa ri da me. Da Capo

pa ri da me. Da Capo

Almaniora. Sung by Sig^r. Valentini in ⁽³¹⁾ Operacall'd'Almahide

Allegro.

Chi vive in namora - to, porta la benda il
ciglio, co - me la porta Amor, co - me la porta Amor, Chi vive in na -
m - to, porta la benda al ciglio, co - me la porta Amor, co - me la porta Amor, por - ta la benda il
ciglio, co - me la por - ta Amor, co - me la porta Amor, co - me la porta a
mor, mor,

proverai spietato, ch'in sano il tuo conseguo, e questo il tuo rigor, e questo il tuo rigor, e questo il tuo ri -
gor, - gor, ch'in sano il tuo conseguo, e questo il mio rigor, e questo il mio rigor, Da Capo

Almireo Sung by Sig^r Nic^olini in the Opera call'd Alinalide.

Allegro

Si, si che u'a doro Vezzo se a belle pupille d'a mor,

Yes, yes tis most certain your eyes have the fortune to make me a dore,

Si, si che u'a doro vezzo se e belle pu-

yes yes tis most certain your eyes have y^e fortune to

- pille d'amor, v'a do - ro, ma belle v'a do - ro, vezzo - so pupil - le d'a mor, v'a

make a dore, a dore, to make me a dore, the fortune to make me a dore, a

vado ro, vezzo sa v'a do ro, ma belle pupil le d'amor,

dore, to make me a dore, the fortune to make me a dore,

Se almaferi te co vezzi nutritte, la pia ga del cor - - la pia ga del cor - - la piagadelcor

my heart shou'd you break it one shou'd look no'take it as found as before, - - as found as be fore, - - as found as before

D.C.

(33)

Celinda. Sung by M^rs Isabella Girard in the Opera called Almahide

Allegro

The musical score consists of six staves of handwritten music for voice and piano. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The tempo is Allegro. The lyrics are written below the vocal line in both Italian and English. The score is divided into two systems of four measures each.

Il mio Cor non e piu mi - - o due bei rai me l'hangia tol -
No my heart is nane no Lon - - ger Rays of charming Eyes dart through

- to due bei rai mel'hangia tol to due bei rai me chan mel'hangia tol - to
me rayes of charming eyes dart through me rayes of charming eyes of eyes dart through me

Il mio cor non è più mi - - o
No my heart is nane no Lon - - ger

due bei rai me l'hangia tol - to due bei rai me l'hangia tol to due bei rai me l'hangia
rayes of charming Eyes dart through me rayes of charming eyes dart through me rayes of charming eyes dart

tol - to, me l'hangia tol - go due - bei rai - me l'hangia tol - to due -
through me of Eyes dart through me rayes of chara ing eyes dart through me rayes

bei rai - me l'han - me l'hangia tol to
 of charm - ing eyes of eyes dart through me

 è pur provo un tal contento che m'aff
 yet the greifs beyond all measure in the

 lige ogni momen mento se lontan son dal - bel vol to è pur provo un
 ob jects is such pleasure Cruel Absences would un-doe me yet the griefts be

 tal contento che m'affige ogni momento se lontan son del bel volto se lontan
 beyond all measure in the objects is such pleasure Cruel absence would undo me cruel ab

 son del bel volto son del bel vol to Da Capo
 sence would un-doe me it would un-doe me

Almiro. Sung by Sig^r. Nicolini in the Opera call'd Almahide.

A *dagio*

Presto

In mirar la mia fiera Suentu - ra ,

Tuona il cielo

See heavn morn sure q Globe is unhing-ing.

Clouds are break - - - ing.

A musical score page showing a staff with several notes and rests.

bfew Light - - - - - ng

The image shows two staves of musical notation. The top staff is for voice and piano, with lyrics in German: "Saet te l'am-peg-gia". The bottom staff is for voice only, with lyrics in English: "there fla... shes blew Lightning". The music consists of eighth-note patterns.

Sa-et-ta,

l'ampieg -

* * there fishes!

bLens Light

gia Sa

l'ampeq-gia 'Sa- et -ta , Sa - - et ta.

~~the~~ new U ther

blew lightning there flashes, there flashes,

l'aria Sibila
Sollis darting

il sole si oseura tutto grida Vendetta Ven
my sorrows revenging all Consuming to ashes to

detta tutto grida Vendetta Vendit - - - - -
ashes all Consuming to ashes to ash - - - - -

ta tutto grida Ven
es all Consuming to

detta Ven detta Da Capo
to ashes

Sung by Sig^r Nicolini & Sig^{ra} Margarett in y Opera of Almahide

Duett

Allegro

Orcane

Almiro

Se tab.

borro e la tua morte, Se t'abborro e la tua morte meun bel Cam

po, meun bel Cam

Se tabborro anoor la morte, Se t'abborro anoor la morte, meun bel Cam

po, meun bel Cam

po, meun bel Cam

po, meun bel Campo a trion far

po a trion far

a trion far

*
 saro in Cam - - - po, saro in
 saro in Cam - - - po, saro in Cam - - -
 6 6 6
 Cam - - - po, saro in Campo a trion far, a trion far - - -
 po, saro in Campo a trion far, a trion
 6
 saro in
 far - - -
 saro in Cam - - - po, saro in Campo a trion far, a trion
 saro in Cam - - - po, saro in Cam - - - po, saro in Campo a trion far, a trion
 6 6 6
 Cam po, saro in Cam - - - po, saro in Campo a trion far, a trion
 saro in Cam - - - po, saro in Cam - - - po, saro in Campo a trion far, a trion
 6 6 6
 far, a trion far.
 far, a trion far.
 Gre e

terne, eterne, eterne con mia glo -
 Tre eterne, eterne, eterne con mia glo -
 ria con mia gloria vuò Serpar,
 ria con mia gloria vuò Serpar,

ire eterne, eterne, eterne con mia gloria vuò Ser =
 ire eterne, eterne con mia gloria vuò Ser =

par, con mia gloria vuò Serpar. Da Capo.
 par, con mia gloria vuò Serpar.

Eliza. Sung by Mrs Crofts in y Opera call'd Almahide.

The image shows a handwritten musical score for a vocal piece. The music is written in common time, with various clefs (G, F, C) and key signatures. The lyrics are integrated directly into the musical lines. The score consists of eight staves of music, each with a corresponding vocal line and some instrumental parts indicated by 'x' marks. The lyrics describe a 'Lass' who is very influential over 'Lovers' through her smile or frown, comparing her to a 'coxcomb' and 'Rover'.

Allegro Who so happy as the
Lass is, that can make of Lovers asses, with a single smile or frown,
Who so happy as the Lass is, that can make of Lovers
asses, with a single smile or frown, that can make of Lovers
asses, with a single smile or frown, When a
coxcomb's, vain and shining, smile you take him if a
Rover is designing, frown you pique him, keep him fast'ing he
is - your own, frown you pique him, keep him fasting, he is your own.

A three part Song, Sung⁽⁴¹⁾ by Mrs Crofts, Mrs Lindsey and
Mr Dogget in ^{the} Opera call'd Almahide.

Eliza - - - - -

Blesa Allegro

Thou horrid Monster don't think to Bully if Im forsaken I'll strike thee Dead,

Flore - - - - -

Pray save ^r y

form my sake Spare her, form my sake

abandon'd Rake hell

Bacon these threats I take ill, I shant forbear her ods blews Shes mad,

Spare her - - - - -

good Floro silence

O bitter, bitter, thou hast tra

ods blews She's mad, if Devil splither begon amile hence you may comand me,

let's leave her good Mistris bouncer, y claim renounce here, or he'll blast if till bell

- pand me, what are y gon then my curses blast thee,

come on then,

The score is handwritten on eight staves of music. The first staff is for 'Eliza' in soprano, the second for 'Blesa' in alto, and the third for 'Flore' in bass. The music is in common time, with various note heads and rests. The lyrics are written in a cursive hand below the music, corresponding to the vocal parts. The style is characteristic of 18th-century English opera notation.

bred, till better bred, till better bred,
 thou horrid Monster don't think to bully, if I'm forsaken I'll strike thee
 for my sake spare her, for my sake
 Dead, abandon'd Rakehell,
 pray save thy bacon, these threats I take ill, I shan't forbear her ods bleus she's mad,
 spare her, for my sake spare her,
 abandon'd Rakehell, abandon'd Rakehell, abandon'd Rakehell,
 ods bleus she's mad, & I shan't forbear you, I shan't for
 for my sake spare her, for my sake spare her, for my sake spare her, for my sake
 abandon'd Rakehell, horrid Monster don't think to Bully, if I'm forsaken I'll strike thee
 bear her, ods bleus she's mad, ods bleus she's mad, ods bleus she's mad, ods bleus she's mad,
 spare her, for my sake spare her, for my sake spare her.
 Dead, thou horrid Monster if I'm forsaken I'll strike thee Dead.
 ods bleus she's mad, ods bleus she's mad, ods bleus she's mad, ods bleus she's mad

Floro & Eliza Sung by Mr Doggett & Mrs Cross in the Opera call'd Almahide.

Allegro

Floro

If ere I forsake thee, if ere I offend thee, may Tigers ore take me, and for breakfast end me

may Tempest annoy me, may earthquake destroy me, nay worse may a baily hunt after me

Eliza sings

dayly may Actions pursue me, and Lawyers undo me till starv'd in a jay'l I must Beg thro' a grate,

If you ever love me, none else shall possess me, no suitor shall move me, no Coxcomb Carress me,

my

Airs and Coqueting for ever forgetting each look shall delight you, no Jealousy fright you, but

kindness and pleasure to love shall incite you till blest beyond Measure, our Joys are Compleat.

44.

Blesa Sung by Mrs Lindsey in her Opera call'd Almahide.

Vivace

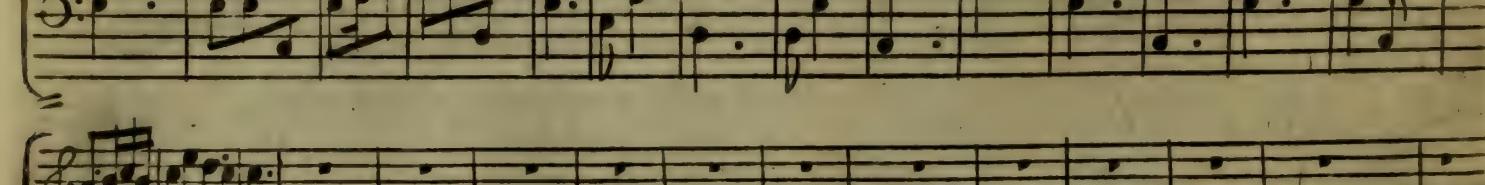
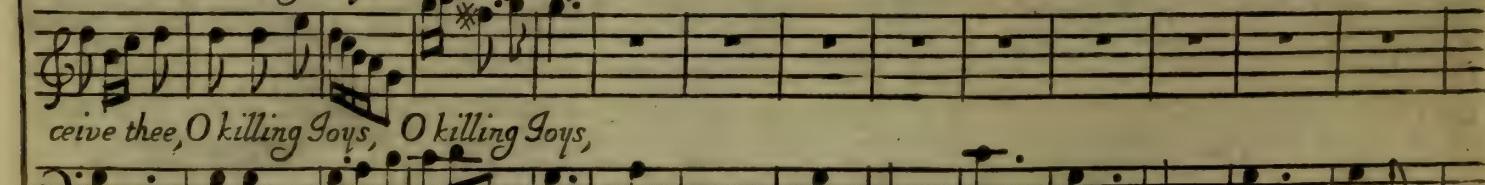
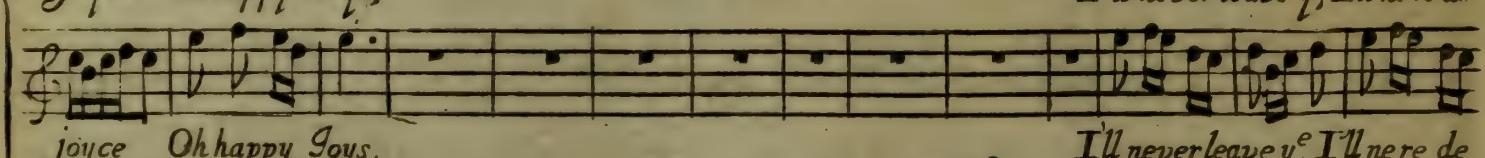
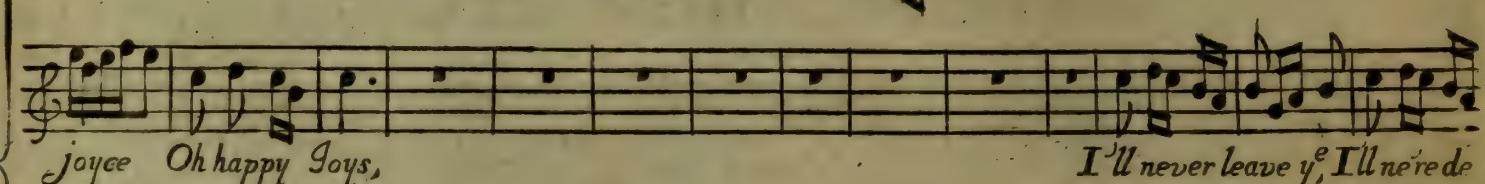
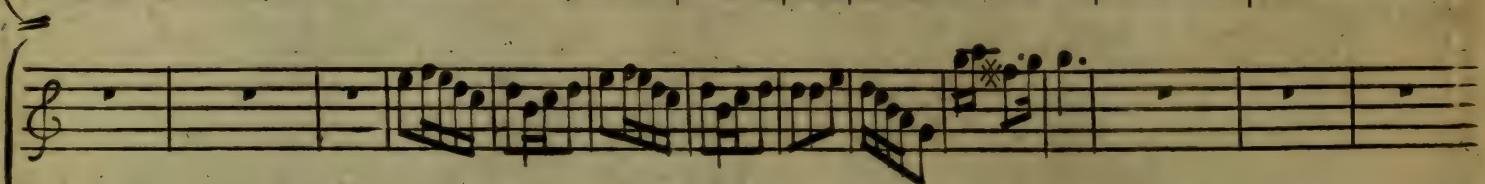
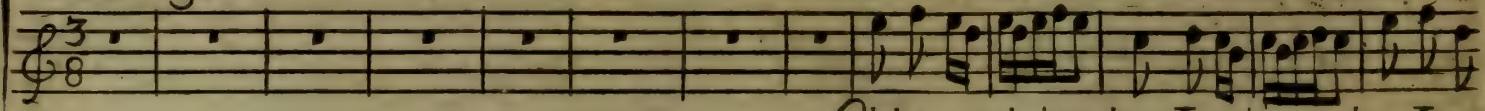
Did e-ver traytor, ere use poor Creature so like a slave, for Loveing well,
to a buse me, for my good
na-ture, to refuse me, O Worse than Hell, Did e-
ver traytor, ere use poor Creature so like a slave, for Loveing well, to a buse me,
to refuse me, for my good na-ture, O Worse than
Hell.

The musical score consists of ten staves of handwritten music for voice and piano. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The vocal line starts with a dotted half note followed by eighth notes. The piano accompaniment features eighth-note chords. The lyrics are integrated into the musical lines, with some words written above the staff and others below. The music continues with various dynamics and articulation marks, including asterisks (*) and slurs. The score ends with a final staff in common time and a key signature of one flat.

Eliza & Floro. Sung by Mrs Cross & Mr D'ogget in ⁴⁵ Oper a call'd Almahide



Allegro



Orcane. Sung by Sig^{iora} Margaritta in ^(46.) Opera call'd Alm'ahide.

Vivace

Un reo piu che ngn credi e'un misero in me Ve - di che brama di morir che bra - ma di mo -

Guilt does of peace bereave me, you trust and I de - ceive - ye, for whic h I wish to dye, for which I wylk to

- rir Un reo piu che non credi e'un misero in me Ve - di che bra -

dye, guilt does of peace be - reave me, you trust and I de ceive ye, for which -

- ma che brama di morir che bra - ma che bra ma di morir

for which I wylk to dye, for which - for which I wish to dye,

Pur troppo.

A blind -

pur trap po pur trop po alcolsi in petto un cieco in questo af -

A blind - a blind and fa - tall passion, controlls my. In - cli -

- fetto ed or dell Amor mio le pene io vo soffrir le pene io vo sof -

nation, which void of all dis cre-tion shall mingle pain with Joy, shall mingle pain with

fir ed or dell Amor mi - o ed or dell Amor mi - o le pene io vo soffrir un Da Capo

Joy, which void of all dis - cre-tion, which void of all dis - cre-tion shall mingle pain with Joy. - Guilt.

Almansora Sung by Sig^r. Valentini in ⁽⁴⁷⁾ Opera call'd Almahi de.

Presto

Del suo Sangue in ter-
ro.

When his blood in streams is

Sparso S'uniranno alle Vendette Tuoni folgori Saette
flowing then my pointed vengeance soaring Thunder thunderlike a roaring

e tutt'arso oggi il mondo lo Vedrà
will be shewing all the world his dreadful fate

e tutt'arso oggi il mondo lo Vedrà
will be shewing all the world his dreadful fate

Così Zoma l'empia chioma. del mio amor n'havrà gl'allo
Conquer'd thus his Treasons ending with my Love no more contending

pera è moricon severa crudelta
his headlong bending feel he shall my scorn & hate

Da Capo

con severa crudel - ta
feel he shall my scorn and hate.

This is a page from a handwritten musical score for an opera. The vocal line is in Italian, with English translations provided for some of the lyrics. The music is written in a complex, multi-system format with five staves per system. The key signature changes frequently, indicated by various sharps and flats. The tempo is marked 'Presto'. The lyrics describe scenes of vengeance, thunder, and love. The score includes a basso continuo line at the bottom.

Almire. Sung by Sig^r Nicolini in the Opera call'd Minalide.

Largo

Mira queste mie Stille queste mie Stille
 Sorrows forbids my hoping for bids my hoping

ch'escono a' mille mille ch'escono a' mille mille crudele crudele per tuo amor
 Tears too by thousands droping Tears too by thousands droping for your un for your unkindness fall

mira queste mie Stille ch'escono a' mille mille crude le crude le per tuo amor cry
 Sorrows forbids my hoping Tears too by thousands droping for your un for your unkindness fall for

de le per tuo amor
 your unkindness fall. Yet

uo glio pian ger tanto ne per mio mor teil piano d'aroma alto rigor Go uo glio pian ger
 is not their oreflowing cheif cause of my un doing your rigour does doe it all yet is not their ere-

tanto ne per mio mor teil piano d'aroma alto rigor 4 Mira queste
 flowing cheif cause of my un doing your rigour does doe it all Sorrows forbids C

Gemir. Sung by Sig^r Cassani⁽⁴⁹⁾ in y^e Opera call'd Almahide.

Allegro

Pena ria — che tiran-na Si m'affa
Cruell sorrow fierce and raging nere as

-fanno la Sua morte non la mi-a Pena'ri-a piu tiran.no -
swag-ing knows his fate not mine I'me wailing Cruell sor-row feince and is rag-ing

Si m'affanno — Si m'affanno la tua mor-te no la mi-a non la mia la tuo mor-te
nere is asswaging nere asswaging knows his fate not mine not mine I'me wailing : knows his fate

no la mi-a non la mia io non mo-ro pur vorre-i
not mine not mine I'me wailing Death that flyes me sees his pow'r I'me

hor mon-re perfimi-re il gran marti-re ma s'il ciel ancora implo-ro
still despise-ing since I brave his ty-ra-niz-ing but heav'n still the suit de-nys me

il mio duol non Sa qual si-a il mio duol ... non sa qual si-a D C
nor ere can be prevailing nor ere can ... I be pre-vailing

Alinansora Sung by Sig^r Valentini in^e Opera call'd Almahide.

(50)

Allegro

The musical score consists of five staves of handwritten notation. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. The third staff begins with a treble clef, a common time signature, and a key signature of one sharp. The fourth staff begins with a bass clef, a common time signature, and a key signature of one sharp. The fifth staff begins with a treble clef, a common time signature, and a key signature of one sharp. The lyrics are written below the fourth and fifth staves. The lyrics are:

Sapran ben I tuoi lumi quan - to sia mia furor - quan
Rage shall thy Eyes be shew ing how fa tall is my Powr hon

to Saimia furor Sapran ben I tuoi lumi quanto sia mio fu
fa... tall is my Powr Rage shall thy Eyes be shew ing how fa tall is my

for Powr

Almire. Sung by Sig^r Nicolini in ^(5.2.) Opera call'd Almahide

Presto.

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, common time, and a dynamic instruction 'Presto.'. The subsequent staves switch between bass and treble clefs, common and 2/4 time signatures. The lyrics are written below the notes in both Italian and English. The Italian lyrics include 'Al gran Tonante', 'Joves towring Eagle.', 'Al gran Tonante', 'Joves towring Eagle.', 'le laette involero ... faro sempio faro sempio del tradi', 'of his thunder I strug null plun ... der, and with fury, and with fury the traitor', 'tur ... faro sempio faro sempio del traditor', 'ill, and with fury, and with fury the traitor kill, ...', 'del traditor faro sempio del traditor ..', and '... the traitor kill, and with fury the traitor kill.' The English lyrics correspond to the Italian ones, providing a bilingual text for the vocal part.

Celinda, Sung by M^r Isabella Grārdia in⁵⁴ Opera Almahide.

Allegro

Di Lusinghar e fingere già mai non cesso
With female arts and flattery, and spite of all pre-
tences,
Di lusinghar e fingere già
with female arts and flattery, and
mai non Cef-se-ro... in fin che non Vedro teco far pà...
spite of all pre-tences his sen-ces I le sub-due, if he dares flight
Di
with
Lusinghar e fingere giamai non Cef-sero... in fin che non Vedro...
female arts and flattery, and spite of all de-fen-ces, his sen-ces I le sub-due,

(55)

in fin che non vedro teco far pa - ce in fin che non ve -
 his sen - ces I le sub - due, if he dares slight thee, his sen - ces I le sub -
 dro teco far pa - ce
 due, if he dares slight thee,
 Go manchero di fe - Sei manco di pietra - eil
 to truth I'll be un - known, since he no pit - ty shows, the
 tenero amor mio per lui finto Sara
 Love I seem to own, shall on - ly be suppose, per
 lui finto Sara per te vera - ce Da Capo
 ou ly be suppose, un till I right thee.

Orcane. Sung by Sig.ra Margaretta in y Opera call'd Almahide

Andante

Della morte un vil rifiuto
Death my heart is still refusing

della morte un vil rifiuto, il mio cor già di vento, il mio
death my heart is still refusing tho the means still I'm trying tho the

cor già divento, della morte un vil rifiuto il mio
I'm trying death my heart is still refusing tho the

means still I'm trying tho the means still I am trying tho the if means I'm trying..

In felice egli ha perduto, della vita ogni desio
Lifes regale no longer choosing all my hopes of shortned hours

et oh dio et oh dio et oh dio morir non può in felice, egli ha perduto, della
cruell powers cruell powers cruell powers above denying lifes regale no longer choosing all my

vita ogni desio et oh dio morir non può nò nò nò mg — gir non può.
hopes of shortned hours — cruell powers above denying above de nu ino.

Almiero. Sung by Sig^r. Nicolini in the Opera call'd Almahide

Adagio

The musical score consists of six staves of handwritten notation on a single page. The notation is primarily in common time (indicated by 'C') and includes various clefs (G, F, C) and key signatures. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a bass clef and a key signature of one flat. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a bass clef and a key signature of one flat. The fifth staff begins with a treble clef and a key signature of one flat. The sixth staff begins with a bass clef and a key signature of one flat. The lyrics are written in both Italian and English, corresponding to the musical phrases. The lyrics include:

Tropp^o si troppo t'ascolta s'il tuo
Too too well... I hear the subject, and

vol-to il tuo vol-to rende l'alma mia pena-sa il tuo volto
ob-ject, and the ob-ject, fills my wounded heart wth sor- - - ron, and the object

rende l'alma mia pena sa trop posi troppo t'ascolto il tuo vol-to il tuo vol-to
fills my wounded heart wth sorron, too too well, I hear the sub-ject, and the ob-ject, and the ob-ject,

rende l'alma mia pena - sa il tuo vol to rende l'alma mia pe no sa troppo si
fills my wounded heart wth sor-ron, and the ob-ject fills my wounded he^rt wth sor- - - ron, too too well,

Sung by Sig^r Nicolini & Sig^{ra} Margareta in ¹⁵⁹ Opera of Almahide

Allegro

Orcane

Almire

Sos-

Sospira pena è Geme il cor ma Sol perte Sospri - ga pena è Ge -

- pira pena è Geme il cor ma non perte il cor manon perte,

- me il cor manon perte 6 5 # 9 6 9 6 9 Sos-

Sospira pena è Geme il cor mà non perte il cor manon perte,

- pira pena è Geme il cor ma Sol perte il cor - mà Sol perte,

t'amo mia bella

t'amo co si non è

Ardo d'amore anchio

tu non sei la cara

Speme.

Arde per te il mio

è tu sei la cara fa -

fa

ce tu non sei la cara fa - ce ardor amore anchì
 ce tu non sei la cara fa - ce è tu
 tunonsei la cara fa -
 Sei la cara fa -
 ce tu non sei la cara fa - ce
 ce tu non sei la cara fa - ce
 del tuo divenni amante or non mi
 Mi piac que il tuo Sembiante or più mi pia
 piace or non pia - ce or non mi pia ce D.C.
 ce or più mi pia - ce

♫ 7 4 # 5 ♫ 7 4 # 5
 5 5
 9 6 9 6 9 8
 5
 7 4 3 5
 5
 8 7 4 3 5
 5
 5 5 9 6
 5
 5 4 # 5
 5
 6 4 # 5

Almansora. Sung by Sig^r Valentini in ⁶¹ Opera call'd Almahiide

Vivace

The musical score consists of six staves of handwritten notation on five-line staves. The key signature varies between G major and A major. The time signature is mostly common time (indicated by 'C'). The vocal line starts with a melodic line in G major, followed by a section in A major where the vocal line continues with lyrics in both Italian and English. The lyrics describe a 'dazzling flame' (fiamma) that is brighter than Phœbus' rays. The score concludes with a return to the original key and a 'Da Capo' instruction.

La mia fiamma e tanto chiara ch'io la credo ardor di Stella
Loves dazzling flame is so bright, and shining Phœbus rays it quite surpasses,

La mia fiamma
Loves dazzling flame is

e tanto chiara ch'io la credo ardor di Stella e tan-to-chiara La mu-a-fiamma la mia fiamma
so bright, and shining Phœbus rays, it quite surpasses, so bright and shining, Loves dazzling flame is, Loves dazzling flame is,

ch'io la credo ardor di Stella ardor di Stelle da quella so ch' impa-ra
Phœbus rays it quite sur-pas-ses, quite sur-passes, ea-ger Goys are still im-prov-ing,

la mia brama ad esser bella - la mia brama ad esser bella.
when you Charm with kind Care-sses, when you Charm with kind car-re-sses,

e da quella so ch' impa-ra - la mia brama ad es-ser bella Da Capo
ea-ger Goys are still im-prov-ing, when you Charm with kind Car-re-sses.

Sung in the ⁽⁶²⁾ Opera call'd Almahide

12

8

Succida l'ingrato Spie-

zato ch'anch i

Succida l'ingrato Spietato ch'anch io la

morte desio Secondo tua brama Secondo tua brama, Secondo tua bra -

ma Secondo tua brama *Succida l'ingrato* *Spietato ch'anch*

io sua morte desio Secondo tua brama, Secondo tua bra -

ma, Secondo tua brama:

Mà tale contento ne Sento impedire per

ch'al suo morire fa Scudo la fa mal a scudo la fa ma *Nell tale contento*

Sento impeditre per ch'al suo morire fa ma Scudo la fa

ma la fa - ma

DC

DC

Chorus.: s:

(63)

Presto

Orc : Perte porte del tormento van gl'a

Cel : Perte porte del tormento van gl'a

Almi : Perte porte del tormento van gl'a

Alma : 6's: 43 Perte porte del tormento van gl'a

-mante algioir, perte porte del tormento van gl'amante al gioir,

-mante algioir, perte porte del tormento van gl'amante al gioir,

-mante algioir, perte porte del tormento van gl'amante al gioir,

-mante algioir, 5 43 perte porte del tormento van gl'amante al gioir

van glaman te al gioir, van gla-

van glaman te al gioir, van gla-

van glaman te al gioir,

van glaman te 5 al 5 gioir, 2 5 5

-man te al gioir,

-man te al gioir:

van glaman te al gioir:

van glaman te 5 al 5 gioir: 5 5 3 4 5 3

Sta il con - tento del cor
 Sta il con - tento del cor
 Sta il contento del cor daglio in sul confine,
 Sta il contento del cor daglio in sul confine,
 daglio in sul confine, ne ve - ro sen Senza spine ne piacer senza mar -
 daglio in sul confine, ne ve - ro sen Senza spine ne piacer senza mar -
 ne ve - ro sen Senza spine ne piacer senza mar -
 ne ve - ro sen Senza spine ne piacer senza mar -
 - tir, ne verosa Senza spine, ne piacer Sen -
 - tir, ne verosa Senza spine, ne piacer Sen -
 - tir, ne verosa Senza spine, ne piacer Sen -
 - tir, ne verosa Senza spine, ne piacer Sen -
 - za martir. ne pa - cer Senza martir.
 - za martir. ne pa - cer Senza martir. Da Capo al segno
 - za martir. ne pa - cer Senza martir.
 - za martir. ne pa - cer Senza martir. 6 6 :S;

DUETTO.

(ALMAHIDE.)

M. A. Buononcini.

Madame CARADORI ALLAN and Miss DOLBY.

(First Time of Performance at these Concerts.)

Sospira pena è geme

Il cor ma { non } per tè ;
{ sol }

T'amo mia bella speme,

T'amo così non è.

Arde per te il mio,

Ardo d'amore anch'io,

Tu non } sei la cara face.
E tu }

Mi piacque il tuo sembiante,

Del tuo divenni amante.

Or non } più } mi piace.

*Performed at the ancient
Concert - the 1st of the season -
March 11th 1846.*

Da Capo.

